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FEB 13 1922

✓ "A DOLL'S HOUSE" ✓

✓ Photoplay in seven reels ✓

✓ From the play by Henrik Ibsen ✓

Scenario by Peter M. Winters ✓

Directed by Charles Bryant ✓

Author of the photoplay (under Sec. 62) ✓
Nazimova Productions of the U. S. ✓

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FEB 13 1932

CAST AND SYNOPSIS
for
"A DOLL'S HOUSE"
in
NAZIMOVA

From the play by Henrik Ibsen
Directed by Charles Bryant
A Nazimova Production
Released by United Artists Corporation

THE CAST
(In order of their first appearance)

Torvald Helmer	Alan Hale
Nora, his wife	Nazimova
Dr. Rank	Nigel De Brulier
Anna, a nurse	Ellen Oliver
Mrs. Krogstad	Wendwood Nowell
Ellen, a maid	Care Lee
Mrs. Linde	Florence Fisher
Lars	Phillips De Lacy
Fanny	Barbara Miller

Scenario by Peter M. Waters
Photography by Charles Van Enger

THE SYNOPSIS

The action is laid in the comfortably furnished apartment of Torvald Helmer and his wife, Nora. He has just been made master of her fondest hope, Lonaite and of the clinging type, sees the realization of her fondest hope. Nora is the petted daughter of a man who believed in the complete subordination of woman to the will and whim of father and husband. She is the typical doll-daughter and child-wife. Between her husband and herself there exists a sweet loving atmosphere. At times he pretends to be much annoyed at her lack of thrift; frowns on her habit of buying certain feminine dainties, especially macaroons, of which she is passionately fond, and which she sometimes buys on the sly. There are three children, the eldest only four, the youngest a tiny infant.

Prior to Helmer's promotion financial conditions had not been rosy. Helmer had been very ill, and was ordered South by Dr. Rank, family friend and physician. There is no money for this journey. Nora knows that Helmer, who has an unsavory horror of debt, would stay at home and fight against illness rather than borrow a penny.

Nora cannot appeal to her father for he, too, is ill to the point of approaching death. She goes to a money-lender, Nils Krogstad. He refuses a loan unless she obtains her father's signature. This is impossible. So Nora takes the money, signs her husband's name and her own death in her doll-house, forges her father's signature, and obtains the money.

Helmer is sent away, weak and without strength, while Nora begins to slave and save in secret to pay her debt. Helmer, who Krogstad has used as a ploy in the bank, and learns that he has a questionable past, decides to dismiss him, giving the place to Mrs. Linde, a widowed school-girl friend of Nora's.

Krogstad threatens Nora with exposure unless she persuades Helmer to retain him. Nora fails utterly in this and Helmer expounds at length on the evils of dishonesty, revealing his contempt for those who break the laws of truth and righteousness.

For the first time Nora sees plainly what she considers the ignorance and intolerance of the world to which her husband belongs. Helmer's statement that dishonesty often is irrevocable to the influence of bad mothers, makes her wonder if she has been the right kind of mother to her little ones. She has treated them as she had been treated—as a child playing with dolls.

To pay the balance of her debt to Krogstad and prevent exposure she tries, as a last resort, to borrow money from Dr. Rank. She gets only an unexpected declaration of love.

Nora's final disillusionment comes when Helmer learns of her forgery. Instead of living up to the ideal Nora has woven about him, instead of accepting all blame to shield her, he flies into a rage, heaps invectives on her for disgracing him in his new post as bank manager, calls her unfit to be his wife or the mother of his children. This, in spite of the fact he knows she forged to save his life.

Influenced by Mrs. Linde, Krogstad returns and returns Nora's forged bond, but not till after the exposure. Mrs. Linde maintains that Nora and Helmer never can be truly happy with this secret between them. Helmer, fearing that he himself is no longer in danger of exposure, changes his attitude, and is willing and anxious to forgive.

But Nora sees a new light. She feels that the relations between Helmer and herself have been but fiction; that their home has been but a doll's house, in which she and Helmer have played at the roles of husband and wife, father and mother. She rejects Helmer's plea for forgiveness, berates the conventions that prevent a wife from saving her husband's life without paying an exorbitant penalty. She then goes forth, metaphorically bucking on sword and shield, determined to brave the world and its conventions, asserting her right to her own destiny, her right to live her own life as she sees fit, her right to develop her own individuality.

LAW OFFICES /V
FULTON BRYLAWSKI
JENIFER BUILDING
WASHINGTON, D. C.
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FEB 13 1922

Register of Copyrights,
Library of Congress,
Washington, D. C.

I herewith respectfully request the return of the following named motion picture films deposited by me for registration of copyright in the name of

Nazimova Productions

L
A DOLL'S HOUSE (7 reels)

Respectfully,

FULTON BRYLAWSKI

The Nazimova Productions hereby
acknowledges the receipt of two copies each of the motion
picture films deposited and registered in the Copyright
Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
A DOLL'S HOUSE	2/13/22	L: ©CL 17555

✓ Copies Returned
FEB 14 1922

Delivered in person.

The return of the above copies was requested by the said company, by its agent and attorney, on the 13th day of February, 1922, and the said Fulton Brylawski for himself and as the duly authorized agent and attorney of the said company, hereby acknowledges the delivery to him of said copies and the receipt thereof.

FEB 14 1922

Fulton Brylawski
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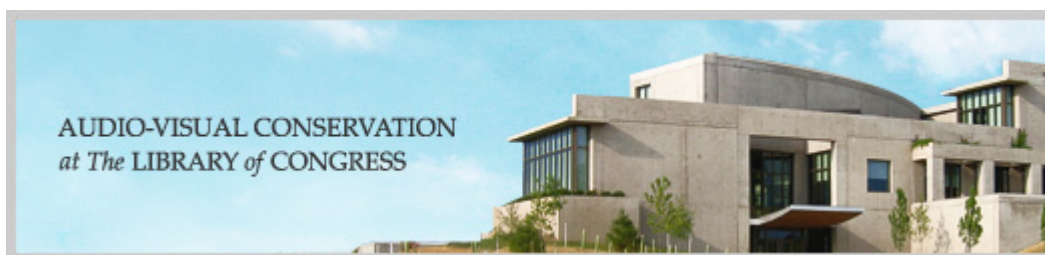
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